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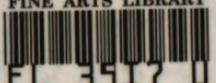
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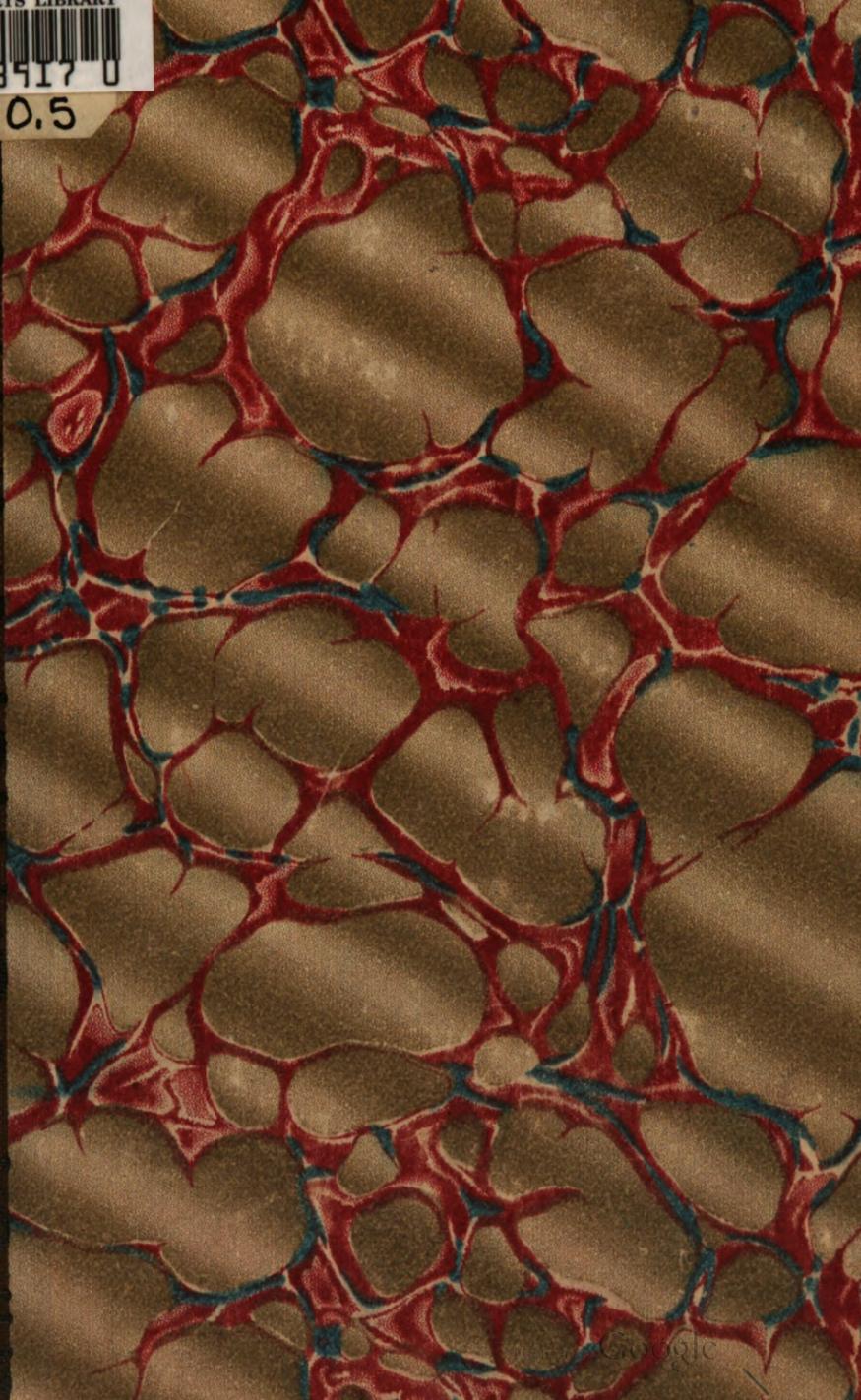
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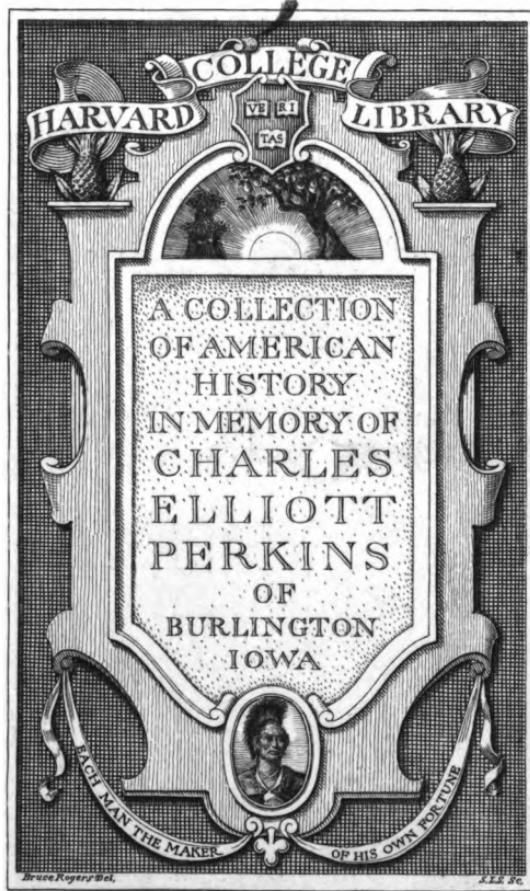
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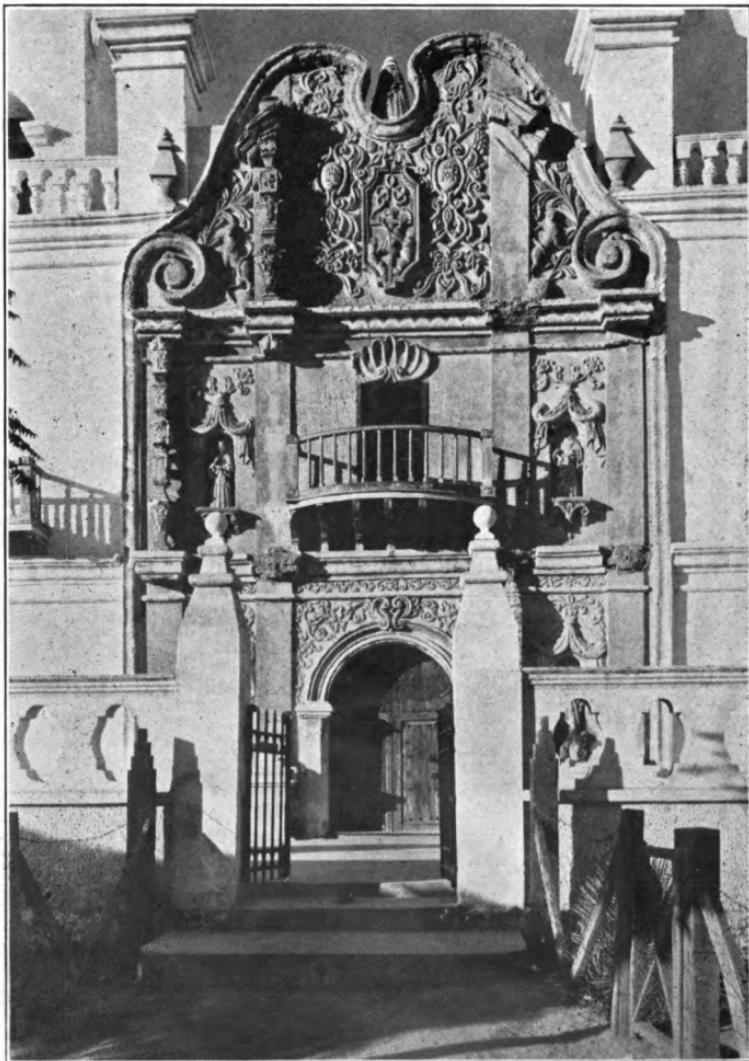
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The **MISSION OF SAN XAVIER DEL BAC**



ESTELLE LUTRELL



San Xavier del Bac. Founded 1692. The Main Portal.

THE MISSION
OF
SAN XAVIER DEL BAC

AN HISTORICAL GUIDE

BY

ESTELLE LUTRELL

Librarian, University of Arizona

WITH MAP AND TWENTY REPRODUCTIONS FROM
PHOTOGRAPHS

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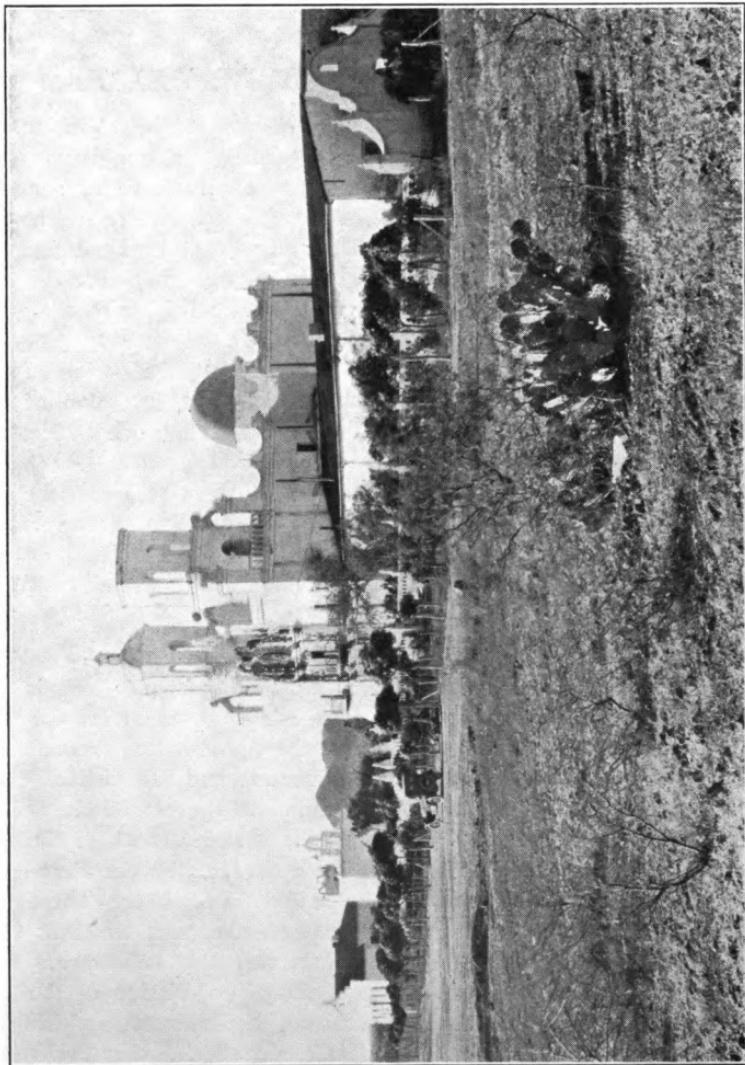
THE MISSION OF SAN XAVIER DEL BAC

The Mission of San Xavier del Bac, situated on an elevation fronting the Sierrita Mountains to the south, is a conspicuous monument which may be seen distinctly, not only from Tucson, nine miles distant, but from all directions in the Valley of the Santa Cruz. Father Kino,¹ a Jesuit priest, who first visited Bac in 1692, laid the foundations of a mission church there in 1700. The Jesuits, by royal order, were expelled in 1767, and their missions taken over by the Franciscans in 1768.

How much of this present structure belongs to the period of Jesuit occupation is a matter of conjecture. The retention of the name San Xavier,² one of the founders of the Jesuit Order, is regarded by some to indicate that sufficient progress had been made in the plans and in the execution of them to make the church their work. The exact date of its erection, however, seems not to be a matter of record. The date of 1797 to be seen on the door of the Sacristy is generally regarded as the date of completion.

ESSENTIALLY MISSION STYLE

The building, which is of burned brick, fronts south and is 67 by 105 feet with two towers and a dome. It is of mission architecture, that is, the architecture of the Spanish Renaissance, modified by native influences. The Byzantine and Moorish elements not only show the changes common to the cathedrals of Mexico, but also in decoration suggest the barbaric touch of the Aztec. It departs from the designs made familiar by the Franciscan missions of California, built some sixty years later. These points of difference as affecting the construction are, the cuneiform³ plan; high arches; central dome; and two bell towers, each surmounted by a small dome. Perhaps no mission of the Southwest more completely embodies all the elements which enter into the new architectural form called the Mission Style, than does San Xavier. Its architecture is thus described by Mr. Duell: "San Xavier is for the most part of Byzantine influence,



San Xavier at the present time.

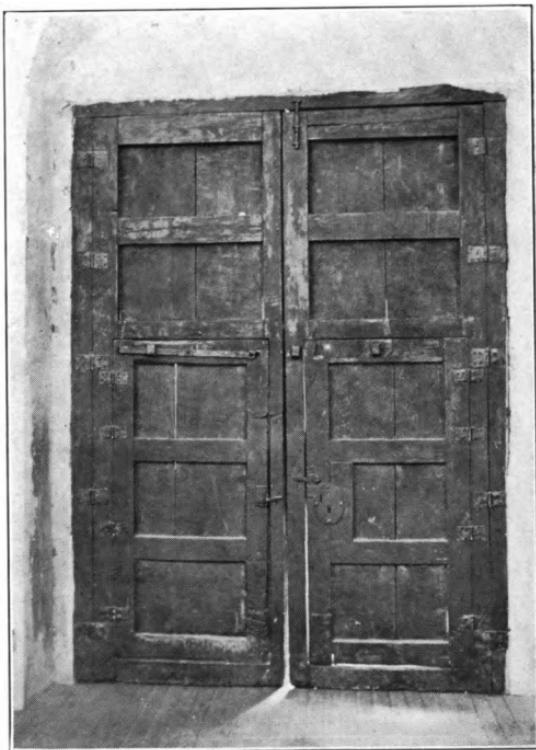
especially as to its cruciform plan, general construction and most of its interior decorations. Its stilted arches, domes, and fantastic windows, are, however, Moorish. In fact, the lower half of the interior with its many statuettes, frescoes, and glitter of gold is Byzantine, while the upper part, with its arches, windows and domes impresses one as Moorish. The distinctive towers and belfries were developed in Mexico and most of the accented yet restrained decoration has a touch of the Aztec."

MAIN PORTAL

The Fachada is a fine example of the Spanish Renaissance, comparing favorably with many similar compositions in Spain. Over the doors of mesquite wood which form the entrance is a rich ornamentation of arabesques⁴ in low relief, dullish red in color preserving the original tints as does the whole fachada. On each side of the entrance are two fanciful columns of Moorish⁵ design, and beyond the outer columns, the crozier, conventionalized into an architectural ornament.

Between the columns are four figures in niches without inscriptions. The first above and to the left, attired in crown and royal robe, is the statue of Saint Elizabeth, prominently identified with the Third Order⁶ of the Franciscans. The figure below, though nearly effaced, is judged, from its black robe, to be that of a Jesuit priest. To the right the upper figure with the tambourine is St. Cecilia. The one in the niche below is blackened and almost a mass of candle grease. The Indians still burn candles in the niche, saying that the saint cures their sore eyes. Because of this practice which has continued for many years it is thought that the image was likely that of St. Lucy.

Above the doors of the balcony which is over the entrance is placed the coat of arms of the order of St. Francis of Assisi.⁷ It consists of an escutcheon with a white ground on which are displayed a twisted cord, a part of the Franciscan dress; and a cross on which are nailed one arm of the Savior and one of St. Francis. The arm of Jesus is bare, while that of St. Francis is covered. To the right of the escutcheon is the monogram of



Door of main entrance. Interior. Doors of solid mesquite, swung on original hand made hinges, and fastened with locks and bolts of the same period. The long bolt is hand carved.

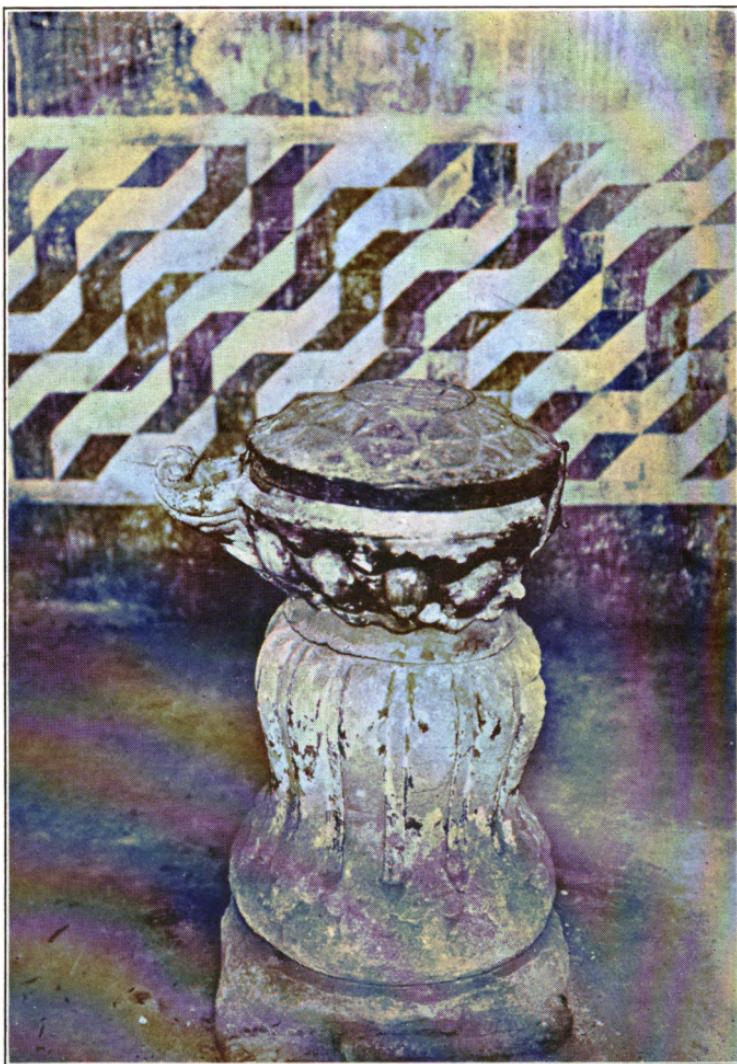
Jesus the Savior of men and to the left that of the Virgin Mary. Ornamental bunches of grapes and melons to be seen in the upper decoration are said to signify the land of plenty; the two small lions on either side, a symbol used throughout the building, undoubtedly represent the Lions of Castile. Surmounting the broken gable is what remains of a lifesize statue of St. Francis of Assisi.

BAPTISTRY

On the interior directly above the entrance is the choir loft and at the opposite end the main altar. The plan of the Mission is that of a Latin cross,⁸ the transepts dividing the church into apse and nave, and themselves forming two chapels on either side. The high arches, springing from the Franciscan frieze around the wall, and the pilasters, divide the church into six parts. Over the crossing of transept and nave, the dome rises on the arches and pendentives. On the west, or to the left as you enter is a small door which opens to the baptistry in the tower. In the center of this room is the baptismal font, the pedestal and bowl of which are of baked brick, the latter inclosing a bowl of copper with a cover of the same metal, engraved on top with the monogram, I. H. S. On the wall of the room is a large fresco of the Baptism of Christ.

BEST VIEW OF INTERIOR

From the baptistry, stairs take us to the choir vestry adjoining the choir loft. The best view of the interior of the church may be obtained from here. Upon the walls are the frescoes of the Holy Family, St. Francis, represented as rapt by heavenly love in a fiery chariot, and St. Dominic⁹ receiving the Rosary from the Virgin Mary. In the pendentives are the four Evangelists with their characteristic symbols,—the winged man, the winged lion, the ox, and the eagle. On the arch over the choir loft is depicted the heart of Mary pierced by an arrow; on the arch to the north, the heart of the Savior encircled by the crown of thorns. From the choir vestry the stairs lead to the belfry.



Baptismal Font in center of Baptistry. Pedestal and bowl of baked brick, inclosing a copper bowl with cover of copper, engraved on top with monogram I. H. S.

WEST SIDE

Descending the stairs and entering the nave there may be seen on the east of the arch which springs from the *first* pilaster and which upholds the choir loft above, a fresco of St. Pascal Baylon, a Franciscan and the patron of the Eucharist; on the west of this arch a fresco of St. Francis. Farther on is another door which opened to the outside and toward the mortuary chapel. Then comes a *second* pilaster in which is a niche containing a small figure of St. Matthew. Next may be seen a fresco (9x5 feet) of the Last Supper, faded and darkened by time. The *third*, a double pilaster, which finishes one corner where the transept crosses the nave, has a niche on either side, containing the figures of two apostles, the inscriptions under which have not been deciphered.

Continuing along the west side one finds within the Gospel Chapel formed by the transept, two altars. The larger one at the end is similar to the main altar. It contains the Ecce Homo and is dedicated to the Passion. Above the Ecce Homo is a statue of St. Francis of Assisi. The second altar which is to the right is dedicated to St. Joseph. Above the statue of St. Joseph is that of St. Dominic, portrayed as in art, with a small dog at his left side.^{9a} It may be noticed that in this chapel the cherubs which bear the candlesticks in the shape of cornucopias are tiny Indian figures. The cherubs which decorate both chapels symbolize the "choir of angels" and are a common decoration in the rococo style of the 17th and 18th centuries. On the southwest wall of this chapel are two frescoes; the upper one is that of the Presentation in the Temple; and the lower, the Virgin of the Pillar (the apparition of the Holy Virgin to St. James at Saragossa.) Below this stands the old confessional chair inclosed in a curtained booth.

MAIN ALTAR

The apse contains the main altar. It is inclosed by a low hand-carved railing, decorated in red and green, colors which are symbolic of faith and hope. On either side of the gateway is the grotesque figure of a lion,¹⁰ which at one time held a large

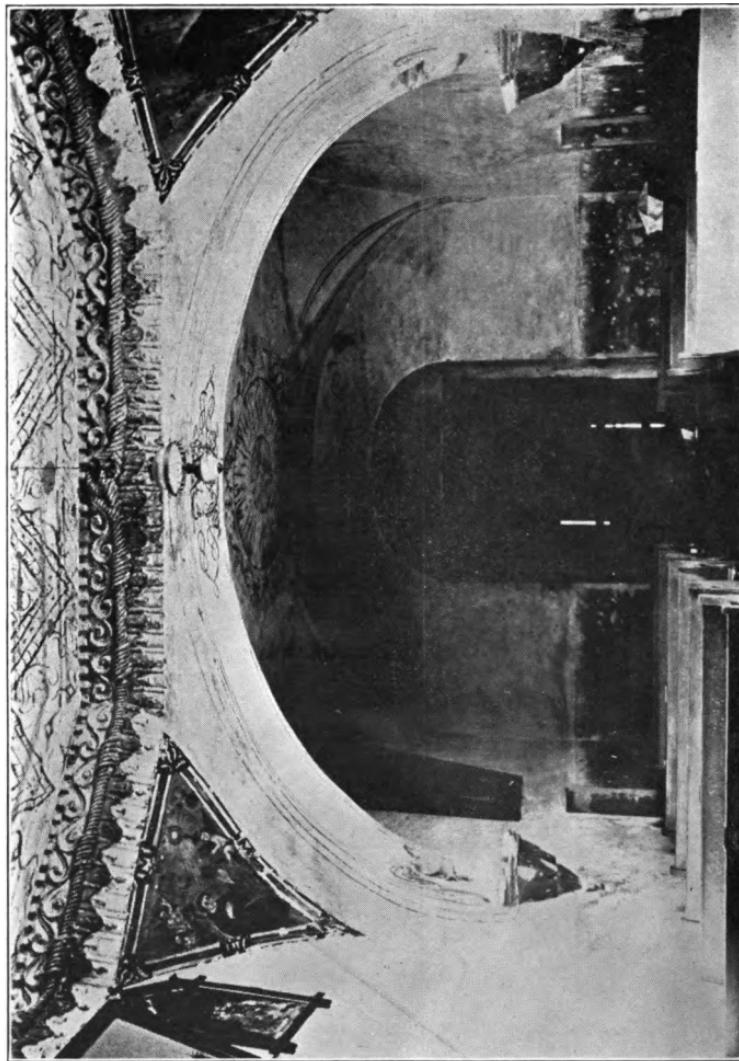


Fresco in the choir loft—St. Dominic receiving the Rosary from the Virgin Mary. The ship seen in the picture is a symbol of the church. Beneath the fresco may be seen projecting beams on which the choir seats were placed; also backs of imitation upholstery painted on the wall.

wooden candlestick. The lion as a symbol of watchfulness is often found in early Christian churches as guard to a sacred entrance. The two double pilasters at the meeting of the transept and apse contain respectively; on the west the figures of St. James the Greater and one which is likely St. John; and on the east, St. Matthias and St. Ignatius Loyola.¹¹ Above these figures two angels of life size are hung. They are clad in draperies made of canvas dipped in paint. Tradition has it that these are likenesses of the two daughters of the artist who decorated the interior. Each at one time held a silken banner on which appeared the words "Gloria in Excelsis Deo". These banners are still preserved but are only displayed at the feast of St. Francis which occurs on the third of December.¹² The main altar is dedicated to St. Francis Xavier. His figure, which occupies the chief position, wears the biretta and robes of velvet and linen. Above is the figure of the Virgin Mary with the statue of St. Peter at her right and that of St. Simon beneath; the statue of St. Paul on her left and beneath this that of St. Andrew. Surmounting the altar is the half-figure of God the Father. The left hand rests on the orb, the attribute of sovereignty; the right has three fingers uplifted bestowing the blessing of the Trinity. Below the figure of St. Francis is the tabernacle containing the Eucharist, which bears above its door in imperfect Spanish the inscription "Garandioz". At the sides of the tabernacle are the sacred symbols of the ladder, the cedar of Lebanon, the palm, and the tower of ivory.

EAST SIDE

On the east, above the sacristy door, are the frescoes The Adoration of the Wise Men, and The Flight into Egypt. On the opposite wall, The Adoration of the Shepherds, and The Annunciation. Near the altar stand a massive table and a single bench with a low back, which, to judge from the design, belong to the furniture of the early mission days. The tradition among the Indians is that these two pieces were in the original church



The frieze running about the walls and forming the front of the balcony displays the Franciscan cord which falls in two tassels on either side of the statue of St. Francis Xavier in the main altar. The mural decoration of St. Pascal, the patron of the Eucharist, may be clearly seen here.

built by Father Kino. The door beneath the fresco, The Adoration of the Wise Men, opens into the sacristy. On the sacristal side of the door is the inscription Pedro Boj(orque)s Año die 1797, conjectured to be the name of the builder and the date of the completion of the church.^{12a} A fresco of the crucifixion, the largest and best preserved of any of the frescoes in the church, appears on the north wall of the sacristy.

Proceeding from the nave along the east side we find the second chapel formed by the transepts, named the Epistle Chapel. Here also are two altars, one dedicated to the Mother of Sorrows and one to the Immaculate Conception. On the right wall of the chapel are two frescoes, one portraying the Madonna of the Rosary, and the other above, a scene from the Hidden Life of the Savior, or that undescribed period of His life between His appearance with the doctors in the Temple, and His public preaching. Saints of the Third Order of St. Francis are in medallions near the ceiling of both this and the Gospel Chapels.

Stepping back into the nave we pass the fourth corner pilaster containing the figure of St. Thaddeus, the last in order of the twelve apostles. The niche for Judas is empty and concealed behind the pulpit. The pulpit which may well be the original one, shows hand-carving of excellent workmanship. The next pilaster contains the figure of St. James the Less. On this east wall opposite the fresco of The Last Supper is one of corresponding size representing The Coming of the Holy Ghost upon the Disciples. The door beyond, opposite the one leading to the baptistry, opens into the living quarters of the Mission.

THE DOME

The frescoes on the pendentives upholding the drum, picture four doctors of the church, commonly stated to be St. Gregory, St. Francis de Sales, St. Augustine and St. Thomas Aquinas. The dome itself is covered with paintings of various personages of the Franciscan Order who occupied high rank in the church. These mural decorations, together with the many statuettes of the Order which are placed in the Chapels, furnish proof that the Mission



Figure of St. Matthew.

was finished under the supervision of the Franciscan and not the Jesuit Order. The fourteen framed pictures portraying scenes of the Passion and placed as Stations about the walls were taken from the old church of St. Augustine in Tucson.

A Franciscan frieze which forms the front of the balcony is the main decorative feature of the interior, projecting on the average seventeen inches from the surface of the wall. It is made wholly of brick, none of which has been cut, being made by a method very similar to that employed today in the setting of terra cotta. This motif is used throughout the whole building to form the cornices, copings, and capitals of columns. The design is composed of the Franciscan cord, the bell and the pomegranate.¹³ The cord falls in two tassels on either side of the statue of the Jesuit, St. Francis Xavier, who as the patron saint of the Mission occupies the main altar. From the cord falls a sort of hem, representing the folds of a robe. Along this hem are hung alternately the bell and the pomegranate.

SYMBOL OF THE SHELL

The vaults of the ceiling are ridged to represent shells, while the vault over the apse forms a perfect shell, springing from the altar as a center. The shell is employed throughout as one of the many forms of symbolic decoration. The cockle shell¹⁴ was the symbol of St. James, or San Diego, the patron saint of Spain.

IMPORTANT DATES IN THE HISTORY OF SAN XAVIER

INFORMATION FROM FATHER KINO'S OWN RECORDS

The Records were discovered by Professor H. E. Bolton, in the City of Mexico, about twelve years ago and published in 1919.

- 1692 Father Kino records in detail in his Journal that he visited Bac¹⁵ for the first time in this year. Bac was a village of the Sobaipuri Pimas. It was at this time that Kino gave it the name of San Xavier.
- 1694 Kino again passed through Bac on his way to and from Casa Grande¹⁶ of which he gives the first known description.



The old confessional chair removed from the curtained booth. Above this is a fresco of Our Lady of the Pillar.

1695 Father Kino went all the way to Mexico City to obtain new missionaries to enable him to found new missions toward the north of Dolores.

1697 Father Kino established a stock ranch at Bac, January 1697, for the support of the projected Mission. In November of the same year Kino passed through Bac and counted in its neighborhood more than 6000 Indians. He mentioned that an oven which he had ordered had been installed there.

1699 Father Kino, accompanied by Gonzalvo, again visited Bac. He mentions the existence of an earth roofed adobe house, evidently for the use of visiting missionaries; also, of extensive progress in irrigation, "Sufficient for another city like Mexico." He speaks of 1000 souls over whom Gonzalvo afterwards became resident missionary.

1700 Father Kino held at Bac a council of Indians to determine whether California was an island or a peninsula, and while there laid the cornerstone of the Mission. He reports that he found there 3000 souls. In the summer of 1700 Kino sent 700 cattle from Dolores to re-stock the ranch at Bac. Corrals were built for them. His statement is as follows: "On the 28th we began the foundations of a very large and capacious church of San Xavier del Bac, all the many people working with much pleasure and zeal, some in digging for the foundations, others in hauling many and very good stones of *tezonite* from a little hill which was about a quarter of a league away. For the mortar for these foundations it was not necessary to haul water, because by means of the irrigation ditches we very easily conducted the water where we wished. And that house, with its great court and garden near by, will be able to have throughout the year all the water it may need, running to any place or work-room one may please, and one of the greatest and best fields in all Nueva Biscaya."

1701 "This year the Father Provincial sent us four new Fathers for this Pimeria" . . . They found the many docile



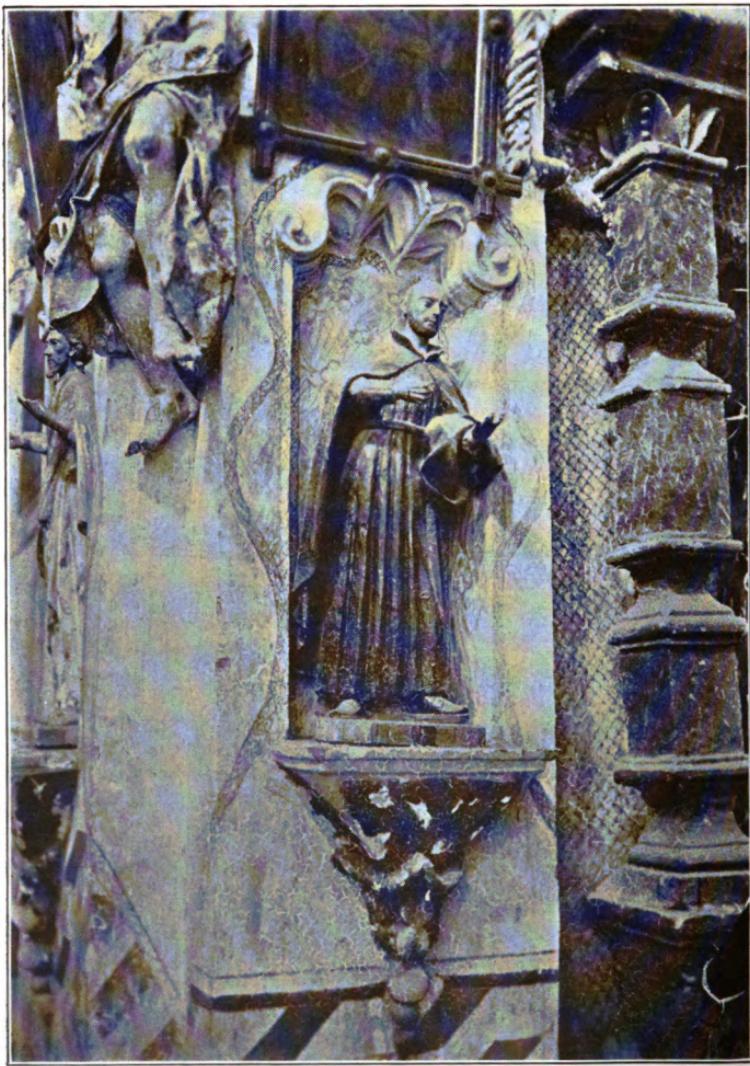
The grotesque figure of a lion may be seen on either side of the altar, symbolic of watchfulness. These figures and the altar railing are hand carved.

people and cattle, crops and harvests and the beginnings of houses and churches, which his Reverence had seen with his eyes, and they remained very well content, with great hopes of establishing there in the interior some very flourishing missions, as they said and wrote to me and to other persons on different occasions." Father Kino asked to be made missionary of Bac, but his services were required at Dolores. Father Gonzalvo put in charge of the Mission. Construction of Mission buildings continued.

- 1702 Father Kino visits the Mission for the last time. Under this date he speaks of work "on the very large church of San Xavier del Bac."
- 1703 The church was still unfinished and at this time there was no resident missionary (v. 2, p. 35). Apparently there was no resident missionary for some twenty years subsequent to this date.

INFORMATION FROM OTHER SOURCES

- 1721 Church registers¹⁸ show that Father Joseph Torres Perea was in charge. It is not certain whether he was a resident or visiting missionary.
- 1732 By this time regular missionary work was renewed at Bac, and was continuous thereafter. Father Segesser was sent to Bac and Grashofer to Guevavi.
- 1751 The Pimas revolted and the Mission was plundered, according to the statement of Father Paver in the church register. Father Paver and the missionary of Guevavi escaped to Sonora, but Father Tello was killed at Caborca and Father Ruen at Sonoita.
- 1752 To protect the frontier missions the Presidio of Tubac¹⁹ was founded.
- 1754 The Indians return, and are in charge of Father Paver.
- 1767 The Jesuits were expelled from Spain and its possessions. The missions in this vicinity were abandoned by the Jesuits.



St. Ignatius Loyola, Founder of the Jesuit Order.

1768 The Franciscans were ordered to take over the abandoned missions. Francisco Garces was sent to San Xavier. According to Arricivita the mission buildings were destroyed in this year by the Apaches.

1772 Father Reyes in describing San Xavier under this date says: "The church is fairly large". From this it is inferred that the present large church had not been built. He continues with the following description: "[and] adorned on the sides with two paintings in gilt frames. The sacristy has four chalices, two not usable, monstrance, censer, plate and cruets with a conch all of silver, four ornaments of various colors, with other decorations for the altar and for divine worship, all very poor."

Writing of the Indian village of Tucson²⁰ at this time, Reyes states: "The 'pueblo de visita'²¹ San Jose del Tucson is situated six leagues to the north of San Javier. It has no church nor house for the missionary. On account of the fertility of the soil, there are united and congregated in the form of a town, a growing number of Indians, Christian and heathen. It has not been possible to make a census, but the opinion is that there are more than two hundred heads of families. (Documentos para la historia de Mexico.)

1779 San Xavier was included in the new diocese of Sonora, of which Father Reyes was the first Bishop.

1797 Conjectural date of the completion of the present mission building. *See* date on door of sacristy.

1813 The Spanish Cortes passed a decree depriving the missionaries of all control of their missions.

1821 Mexico declared herself a republic. The Spanish Government withdraws financial aid from all the Spanish missions.

1826 In the general Mexican attack against the Spanish, the Fathers were all driven out. San Xavier remained for some years without a priest.



The two figures of life size represent two of the archangels.

1852 Visited by the United States and Mexican Boundary party.²²
See drawing and Bartlett's description.

1854 The year of the "Gadsden Purchase". The Territory of Arizona is formed, and the Mission is within the boundaries of the United States.

1859 Arizona put in the diocese of New Mexico. San Xavier visited at this time by Father Machebeuf, who later became the first Bishop of Denver. He made extensive repairs on the building.

1866 A government school for the Papagoes at San Xavier was proposed by the Indian agent as mentioned in the Report of the Commissioner of Indian Affairs of this year. It seems that the plan was not carried out but that a teacher sent by the Bishop conducted a school for a few months.

1873 The Indian Agent for the Papago Indians reported as follows: "I have received \$2,500 to be devoted to educational purposes, and with this sum I have erected a school-house. The building is over 100 feet long, surrounded by a good wall, and is conveniently divided into rooms for the accommodation of classes and teachers. I have engaged two Sisters from St. Joseph's Academy to teach the school."

1876 By order of the Department of Indian Affairs, the Papago Agency was consolidated with that of the Pimas on the 1st of April, 1876. At that time, government support was withdrawn from the school at San Xavier.

1906 Restoration of the building under the supervision of Bishop Granjon.

1908 The "Grotto of Lourdes"²³ erected on the small hill near the Mission.

NOTES

1. *Father Kino* (Chino) was born an Italian; became a Jesuit in Austria; came to Mexico in May, 1681. He was a missionary in Lower California, 1683-1685; came to Sonora in 1687, and established headquarters at Mission Dolores, founding numerous missions in northern Sonora. San Xavier Mission is the northernmost of a chain of Jesuit missions founded in the



Door of the Sacristy. The date 1797 and name Pedro Boj(orque)s carved on the sacristal door, conjectured as the name of the builder and date of the completion of the building.

17th and 18th centuries, extending the entire length of Sinaloa, Sonora, Lower California, and into Arizona. (These were in the diocese of Durango.)

2. *Francisco Xavier*, 1506-1552, born at Castle of Xaviero, Navarre. A famous Spanish Jesuit missionary, called "The Apostle to the Indians," because of his labors there. He was educated at the University of Paris, and was one of the founders of the Society of Jesus.

3. The *cruciform plan*. In architecture the plan of the church takes the form of the Cross, the chief symbol of the sorrows and sufferings of the Redeemer.

4. The term *arabesque* (Arabian-like), is applied generally to geometric surface display, whether in plaster or painted tile.

5. *Moorish ornament*. "This was chiefly surface ornament, bounded by flat planes and regulated as far as motif was concerned by the rules of the Koran, which prohibited the copying of 'natural objects.' "The Saracens covered their buildings with geometric intertwining designs, which in addition they treated with gorgeous coloring in red, white, blue, silver, or gold, producing a most brilliant fretted surface, or carpet-like effect."

6. The *three Orders* of the Franciscans are (1) the priests, (2) the poor Clares, and (3) the lay members.

7. *St. Francis of Assisi*, a celebrated Italian monk and preacher. He turned, after a serious illness in his youth, to a life of ascetic devotion, and in 1210 founded the Order of Franciscans.

8. The architectural descriptions used throughout are taken from Prent. Duell: "Mission Architecture." The photographs of details were taken by J. G. Brown.

9. *St. Dominic*, 1170-1221, born at Calahorra, Old Castile, Spain. The founder of the order of Dominicans. The Roman Breviary states that when heresy was devastating the country of Toulouse, St. Dominic earnestly besought the help of the Virgin Mary, and was instructed by her to preach the Rosary among the people as an antidote to heresy and sin. From this time forth this manner of prayer was widely followed, and St. Dominic regarded as its institutor and author.

9a. The dog at the side of St. Dominic with a firebrand in its mouth signifies the saint's eloquence as a preacher. The similarity of the name Dominicans to the Latin *Domini canes* caused them to be called the dogs of the Lord.

10. "The *lion* was believed by mediaeval writers always to sleep with its eyes open, an idea that they in turn borrowed from more ancient authors, in lieu of investigating for themselves. Hence



The Mother of Sorrows.

the idea of watchfulness was super-added to the other qualities ascribed to the lion. The lion is not infrequently found in early Christian churches, and especially those under Lombard influence, as a sentinel at the door, as the base of pillars, or at the foot of pulpits."

11. *Loyola, Ignatius*, 1491-1556. Born at the castle of Loyola, Guipuzcoa, Spain. A Spanish soldier and prelate, founder of the Society of Jesus.

12. The *Feast of St. Francis*, December 3d. The Papagoes elect a new chief for the coming year at this time, and transfer the flag and cane of office with special ceremony, following the picturesque services in honor of St. Francis.

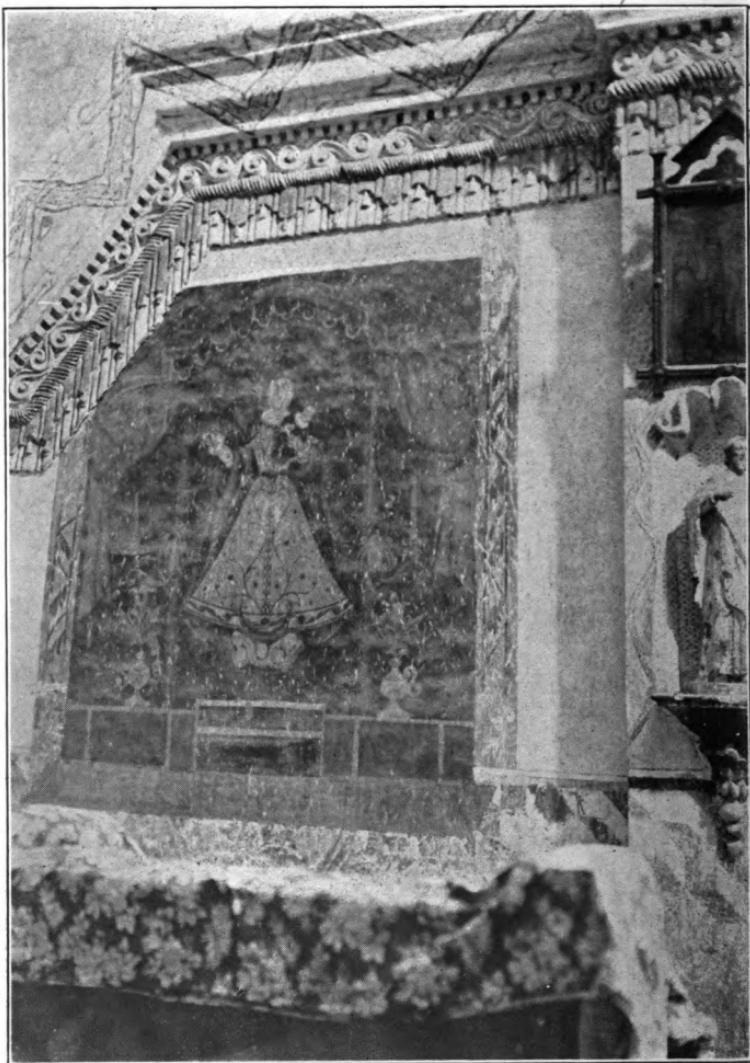
12a. It is known that the Gaona brothers were also concerned in the building of the mission. Henry O. Jaastad, a Tucson architect, on a visit to Caborca, Sonora, the summer of 1922, met the great grandson of one of the Gaona brothers. He stated that his great grandfather was the original designer of the mission and that when he was called to supervise the building of the mission at Caborca, Pedro Bojorques was left to finish San Xavier. (Arizona Daily Star, July 23, 1922.)

13. The *pomegranate* is a very old and much used symbol. The design of the bells and pomegranates is apparently the old Egyptian lotus and bud border, such a pattern having lost its original meaning in the course of transfer to other lands. Bells are mentioned on the border of the High Priest's robe (Hastings.) The Priest's robe of blue is thus described:

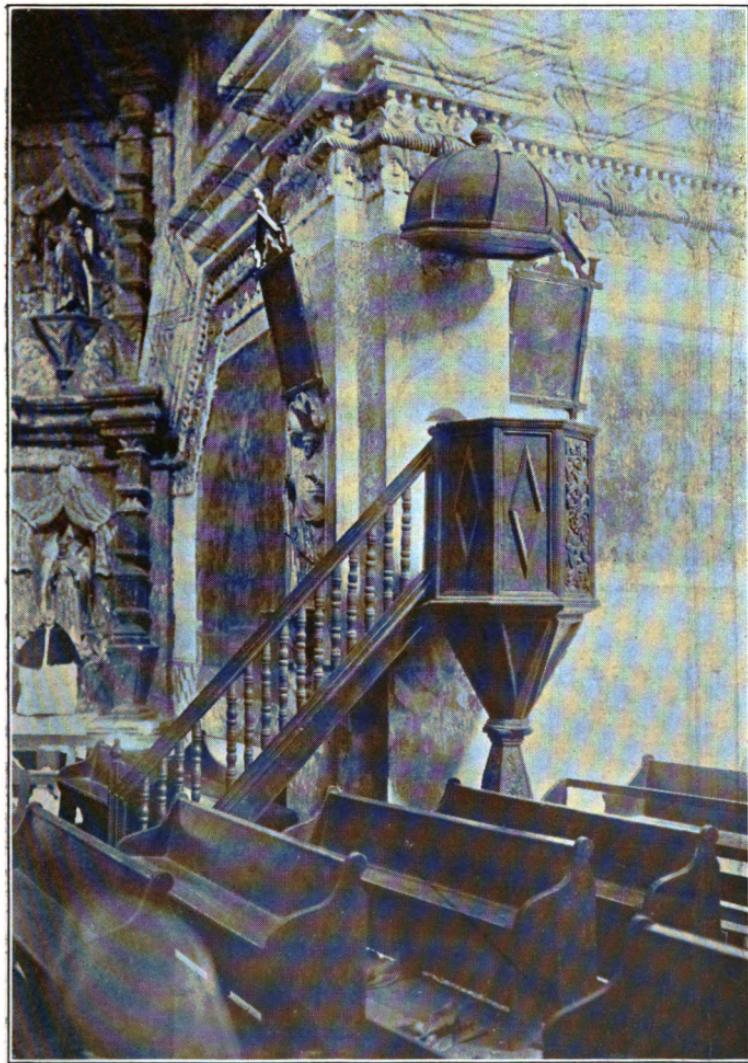
And beneath upon the hem of it thou shalt make pomegranates of blue, and of purple, and of scarlet, round about the hem thereof; and bells of gold between them round about; a golden bell and a pomegranate, a golden bell and a pomegranate, upon the hem of the robe round about.

" And it shall be upon Aaron to minister: and his sound shall be heard when he goeth in unto the holy place before the Lord, and when he cometh out, that he die not. Exodus 28:33, 34, 35.

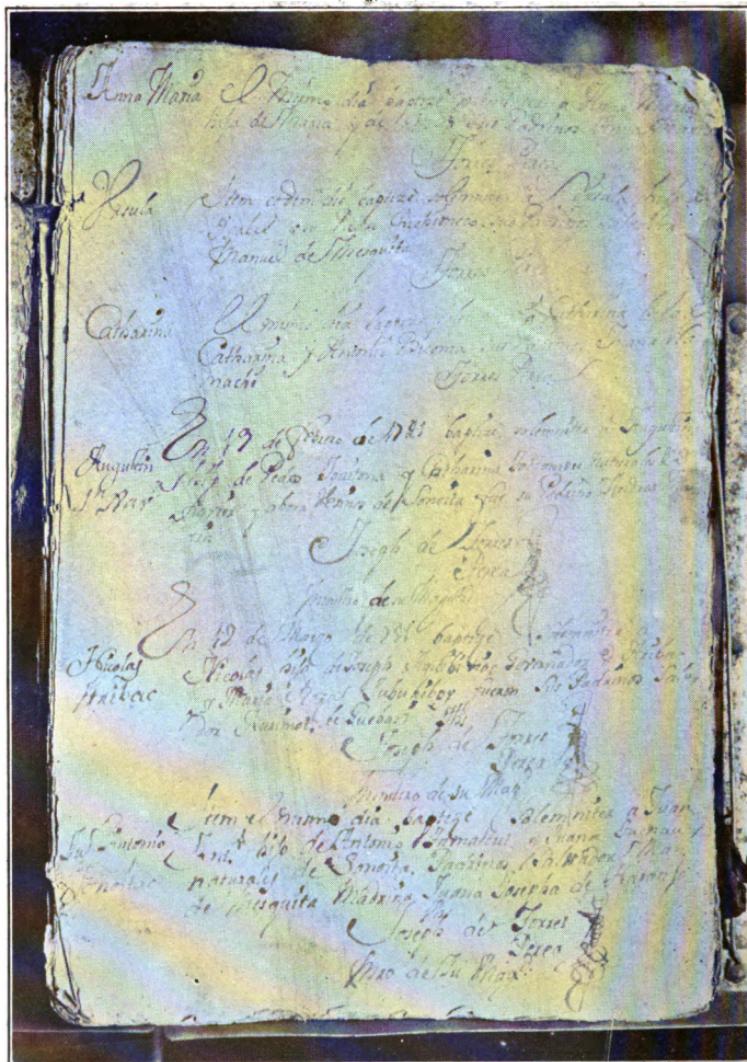
14. The *escallop shell*. Every pilgrimage has its especial symbol. That for Compostella was the scallop shell. The city of Compostella became, in the 8th century, one of the great centers of attractive force to the pilgrims, from a legend that the body of St. James had been discovered there; and in the 9th century the Galilean fisherman was transformed into the patron saint of Spain and led her chivalry, we are told, against the Moorish infidels. At the battle of Clavigo, A. D. 844, in which 60,000 Moors were slain, St. James was said to have appeared on a white horse, the housings charged with scallops, and led the



Fresco in the Epistle chapel. Our Lady of the Rosary. Spanish in design.



Original pulpit, hand carved, rich dark pine put together with wooden pegs.



Church Register to be found at San Xavier. Earliest entry Feb. 19, 1721. These are probably the oldest written records of any kind to be found in the State of Arizona.

J. A. Abkarian Cecilia
Dirigido a Dr. P. S. P.

268.) En el año del Señor de 1911, Señor veinti y ocho años; vien faciendo sus
oficios; Miguel Fernando Túroig, como secretario de Elías López.
Miguel Arce, almacenero a Bicá en La Cala. Sus casas fueron destruidas en El Ca-
mero Túroig, enemigo de José Trujillo. Su gobernante Señor Señor veinti
y ocho años en dicha demarcación.

for Baldwin Carrillo

1870-1871

equito el dia 209.
de llore Rulio Ignacio
de
Papago
yare Carrillo
209. P. J. Jr.

36. En el año del Señor destruido, 1867, y concurriendo
Baptista
Inviades, Octubre, Bautista Inviades, como de sueldo gocho arios de los que
de la Caja Imperial, y cuando Con Pascua Pascua, en un
comunion de N. S. De la Virgen Volvio a su casa, a Dias en su casa
Ciclo Cuello que se suponía en el Convento de Con Gloria de
paseos de Hoyt, se congejo sacarle de la casa, y de las que
extrema vivieron en el mencionado dia. No se tuvo e tiempo
co, porque no hubo tiempo. Pasa que contó lo sucedido en su
met, y año de
En Bautista Cosa
Inviades de D. F. P. M.

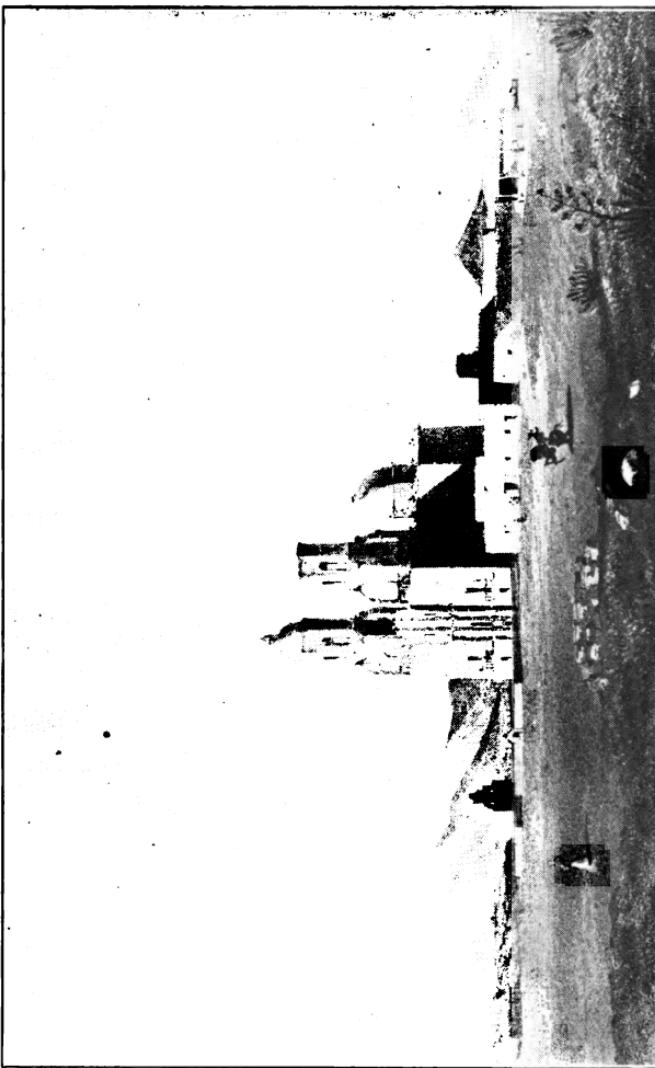
25.000 de 100.000

na; duas cincas de serra

La Balibarax Carr
Dip. en de Doc. P. S. M

Digitized by Doc. S. S. 1992

Church Register. Entries made by Balthasar Carrillo under whose administration it is thought that San Xavier was completed.



San Xavier about 1852—From a print in the Reports of the Pacific Railroad explorations.

Christian hosts to victory. Thenceforth enthusiasm for so potent a champion of the faith rapidly grew.

15. *Bac*, Papago word meaning marshy ground, or place where there is water. Father Kino describes at length the great fertility of this region. At that time it was the largest settlement in Pimeria Alta.

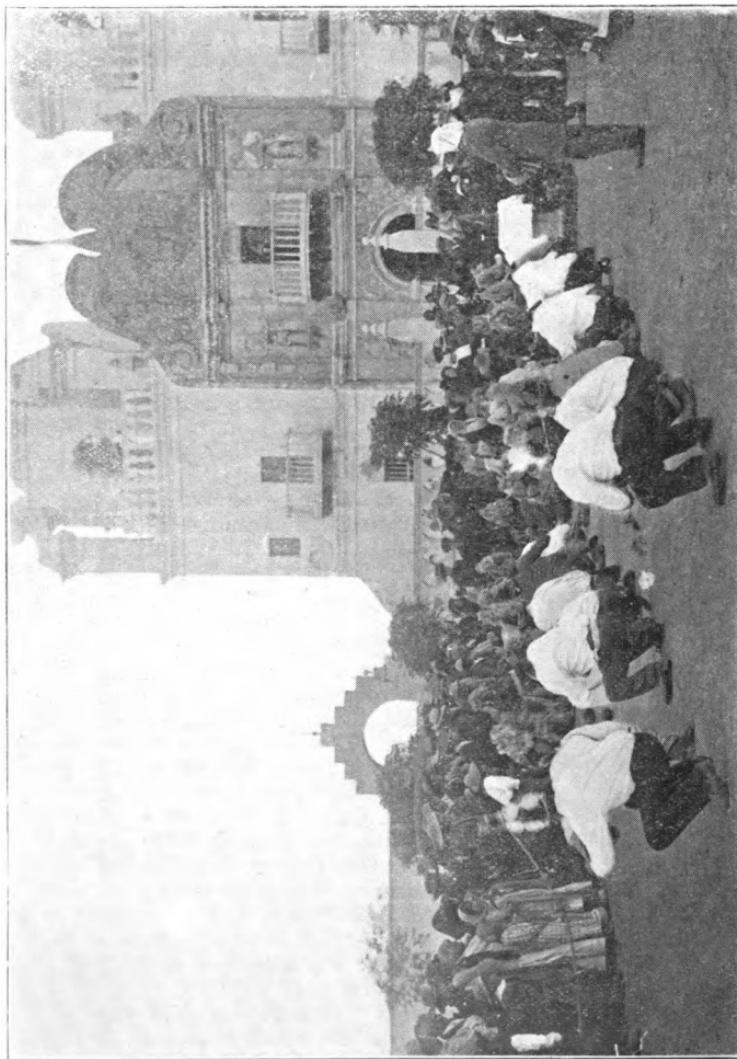
16. *Casa Grande*, or Great House, so named by Father Kino, now the Casa Grande National Monument.

17. *Pimeria Alta*, the home of the upper Pimas, extended from the valley of the Altar River to that of the Gila, and thus included that part of Arizona which was later contained in the Gadsden Purchase. The region had been entered by Friar Marcos de Niza in 1539. It had been crossed on its eastern and western edges by different divisions of the Coronado party, and in 1604 Onate had descended Bill Williams Fork and the Colorado. Between that time and the Pima revolt of 1680 the colonists of New Mexico opened a trade with the Pimas of the San Pedro River Valley. But no record has come to us of Spaniards having entered what is now Arizona from the south, after 1542, until the advent there of Father Kino, and when he arrived in Northern Sonora in 1687 all the region beyond the Altar River Valley was practically unknown. (Bolton: Spanish Explorations in the Southwest, p. 428.)

18. There are preserved at San Xavier two *Church Registers* of baptisms, marriages and deaths. They are written in Spanish, with the interpolation here and there of Latin phrases. The first volume dates from the 19th of February, 1721, to February, 1763. The second from 1773 to 1826. There are interspersed with these entries, brief statements of an historical character, as for instance, the one on the page photographed, 1780, stating the death of one of the priests at the hands of an Apache. The first volume covers nearly the whole of the Jesuit occupation of the missionary field ministered to by the missions Sonoita, Tumacacori, Guevavi, San Xavier del Bac, Tubac, Arivaca, Tucson, Calabasas.

The most successful of the early missionaries, judging from the number of baptisms recorded, was Francisco Paver. In 1754, on the third day of January, he lists twenty-one baptisms during his visit to Pueblo San Xavier del Bac, and thirty-nine on the same day at the Pueblo of Tucson. It is Father Paver also who recounts in these registers an uprising of the Pima Indians in 1751, which he said was not completely controlled until 1754.

The second volume of the registers originally covered the period of the Franciscan occupation of the missions down to 1826, the date of the Mexican Revolution, at which time the



The Feast of St. Francis, which begins December 3d. The Papagoos elect a new chief for the coming year at this time, and transfer the flag and cane of office with a special ceremony, following the picturesque religious services in honor of St. Francis.

missions were left without a priest. The earlier pages have been lost. For the most part it chronicles the work of the mission San José de Tumacacori. On the date of 1822 there is an entry made by Fray Ramón Liberos which speaks of the removal of the bodies of Balthazar Carrillo and Narciso Gutierrez from the old church to the new, showing that the present church at Tumacacori, which is now partly in ruins, was new at that date.

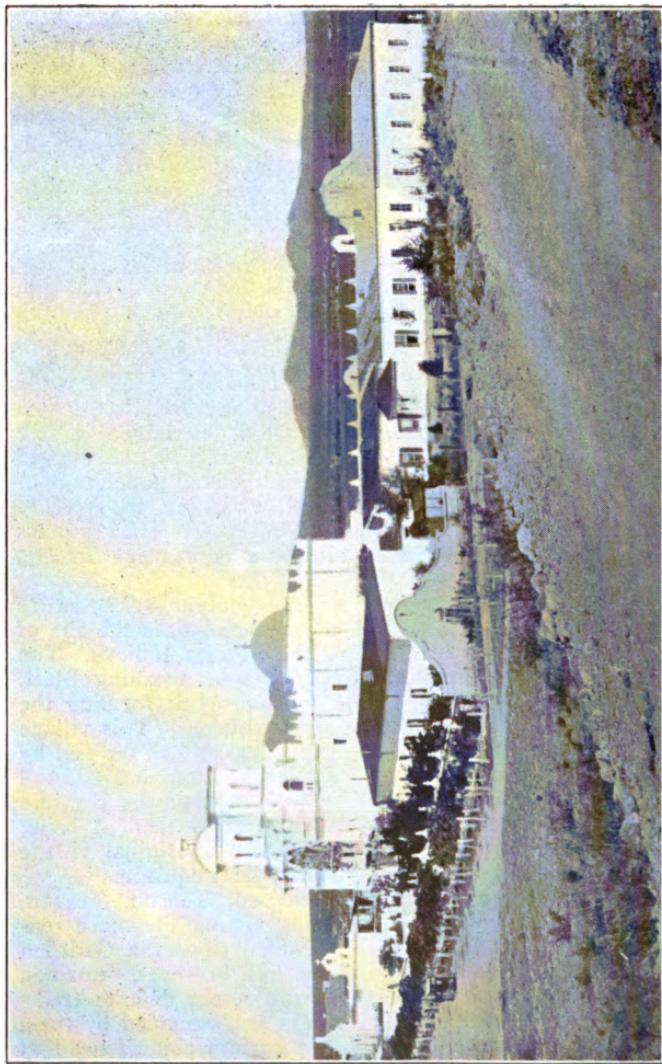
When the Franciscans took over the Mission in 1768, Francisco Garces was placed in charge, his administration beginning June of that year.

From 1780 to 1794 Balthazar Carrillo was superior of the Mission at Bac. Narciso Gutierrez, his successor and assistant, remained in charge till 1799. It is thought that the church building was planned and finished within the administration of these two priests.

19. *Tubac*. A presidio was established here in 1752 for the protection of San Xavier, twenty miles distant. Bartlett, in his Personal Narratives, 1852, mentions that it contained a few dilapidated buildings and an old church. In 1858-60 the restored ruins of old Tubac were occupied by a small mixed population of Americans and Mexicans. Arizona's first newspaper, the Weekly Arizonian, was published here from 1859-60. The printing press may now be seen in the rooms of the Arizona Pioneer Society, Tucson.

20. *Tucson*. The eastern base of the mountain known as Sentinel Peak, which lies west of Tucson, Arizona, is the site of an aboriginal settlement, or village, of the Papago Indians. The Papago name for the settlement was Took-zone, meaning Black Base, a name given both to the dark volcanic rock forming the base of the mountain, and to the adjacent village. This village was known to Father Kino as San Augustine, and mentioned by him in 1699; it was a vista of San Xavier Mission in 1763, and there was a Spanish settlement hard by in 1776 when the Presidio was moved hither from Tubac, this Spanish settlement being called San Augustine de Tuquison, while the aboriginal village was known as San Augustine del Pueblito de Tuquison.

The Indian name was variously rendered, Teuson, Tueson, Tubson, Tuczon, Tulqueson, Toson, being among the more reasonable variants, while Tucson has prevailed since the Gadsden Purchase. The aboriginal Papago name, has, however, remained in constant use among the tribesmen, who retain definite traditions of the ancient settlement, which was still occupied by them until within a generation. It is merely a curious coincidence that the origin of the name may be traced to the Pima term *styuk-son*,



San Xavier. General view, showing living quarters and school rooms.

meaning "dark" or "brown spring;" for not only has the Papago occupancy and usage been continuous since prehistoric times, but there is no spring of any color there, still less at the desert settlement of Little Tucson. (Condensed from W. J. McGee, Carnegie Inst. Pub. No. 6, pp. 15-17.)

21. *Visita* was a visiting charge, a clerical outpost having no resident priest, but visited by some padre sent from the principal mission of which this point was an outside station.

22. J. R. Bartlett, of the U. S. and Mexican Boundary Commission, gives the following *Description of San Xavier* in his Personal Narratives, July 19, 1852: 'We were off this morning before the sun had risen, and soon entered a thickly wooded valley of mezquit. A ride of nine miles brought us to the Mission of San Xavier del Bac *** the largest and most beautiful church in the state of Sonora. It is built of brick on the summit of a low hill, and has two towers and a dome. In a square around and directly connected with the church are some adobe houses, which were occupied when the Mission was in a flourishing state. All save one are now tenantless, and this, which adjoins the church, is occupied by the only Mexican family in the place. ***'

"This church has more pretensions to architectural beauty than any I saw in the country, although its general character is the same. It is elaborately ornamented inside and out, and contains many decorations new in architecture, partaking neither of the Greek, Roman, nor Gothic orders. Along the eaves is a row of queer looking creatures, the like of which cannot probably be found, even in this country of strange animals. The interior is gaudily painted; and from the profusion of gilding, one might suppose the Mission to have possessed a gold placer. *** This church was built toward the close of the last century from the produce of the mission lands, and is throughout in a good state of preservation." (Vol. 2, pp. 298-99.)

23. The *Grotto of Lourdes* is a replica of the one at Lourdes, France. It was set up as a shrine by Bishop Granjon in 1908, and crowns the summit of the little Mountain of the Holy Cross, which is near the mission buildings. It is approached by a well graded road, that half way up the mountain separates and encircles it. From here may be obtained a fine view of the Valley of the Santa Cruz.

THE PURPOSE OF THE MISSION

It should not be forgotten by the visitor that the Mission, as founded by Father Kino, was a highly organized establishment:

that its purpose, like that of other mission plants at similar centers, was to Christianize and civilize the Indian population. To quote from Bolton: (Father Kino) "was great not only as a missionary and church builder, but also as explorer and Churchman. * * * * The work which Father Kino did as a ranchman, or stockman, would alone stamp him as an unusual business man, and make him worthy of remembrance. He was easily the Cattle King of his day and region."

In this age of scientific observation and experiment, it is difficult to do credit to the zeal of these men of liberal education and heroic courage who, like Kino, renounced all for an ideal, and who, though practical to a degree, expressed their belief in some form of mysticism. Co-operating with them, the writers, architects and carvers created a symbolism which stressed the supernatural, mystical and unaccountable. San Xavier, in its original setting, still surrounded by the Papago Indian huts, remains an outward and visible sign of the power of this idea. In its quiet beauty and isolation it continues to make its appeal even to the modern imagination.

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The mission of San Xavier del Bac :
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